

Death in Venice (a film biography of Gustav Mahler, based on Thomas Mann's Death in Venice, directed by Luchino Visconti; Carnegie Hall Cinema)

Grayness and the Adagietto from Symphony No. 5 in C sharp minor formlessness and then San Giorgio Maggiore. Repetition adumbration and the old fop on board the Esmeralda is wearing the death costume of GvA is it a question of repetition yes it is life life imitating art art imitating life yes it is and "Whenever I am in a bad mood, I suddenly think of Wagner, and cheer up again. That such a light could penetrate the world! What a spirit of fire, what a revolution, what a reformer of art without equal on earth! However he was born when the circumstances were precisely right for the world to receive his message, and this is one of the essential prerequisites for the earth-shaking influence of such a genius. . . How many great spirits may have come into the world at the wrong moment, were not recognized, and went for nothing! What a terrible role in posterity is played by the eipgoni born after great spirits such as Beethoven and Wagner! The harvest has been entirely brought in, and there are only a few little ears of corn to be gleaned here and there. Fortunately, something always remains to be harvested. . . so let us not be idle" said Gustav Mahler and his words were recorded by Natalie Bauer-Lechner and reported by Henry-Louis de La Grange in Mahler Volume One (Doubleday & Company, Inc.: Garden City, New York, 1973) page two seventy seven. The harvest and it is never a question of quantity because the last grain of sand in the upper compartment of the sablier is as important as that is to say no more important than the first grain of sand which passed from the upper compartment to the lower compartment "so let us not be idle." The harvest and "Mahler was not content to throw small twigs on the fire of his mental despair, but rather, massive, sprawling, complex symphonic beams. And of what amazing substances these beams were created!" said Orrin Howard in his Program Notes (Intermezzo, page ten, November 24, 1975) on Mahler's Symphony No. 5 in C sharp minor and Zubin Mehta and the Los Angeles Philharmonic proved that Maher had not been idle. The moulding action of the hand and the splitting action of the hand it is the moulders who are primarily concerned with quantity children and the imperfectly-